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THE EDINBURGH PROFESSORSHIP.

THE election has been postponed until the first of June, the Professors not having, as yet, made up their minds on the matter. We copy the following from the *Morning Post*, which our readers may take for what it is worth.

THE EDINBURGH COLLEGIATE CHAIR OF MUSIC.

—The selection of one amongst the candidates for the musical professorship, founded by the late General Reid, is fixed for Saturday the 30th. The number of the candidates and their conflicting claims, and the peculiar position of the electors, who are the tutors of the College, have given it a degree of interest which did not exist at any prior vacancy. The bequest of General Reid was made about forty years ago, but as there were continuing life interests which absorbed the revenues so long as they remained outstanding, the University derived no benefit from the testator's will until the year 1838, when, by the death of an elderly lady, a relative of the General, the fund came into the power and disposition of the patrons of the University, who are the Lord Provost, the magistrates and members of the town council. The trustees under the will are the Very Reverend the Principal and the Tutors or Professors of the different classes, and to whom the General bequeathed the right of presentation in these words:—"The power and right of presentation or nomination of such professorship . . . shall be vested in, and perpetually enjoyed in all times thereafter, by the principal and professors of the said University for the time being; and, in case of misbehaviour or neglect properly to discharge his or their duty, on the part of any professor or professors of the theory of music, to be from time to time appointed as aforesaid, the principal and professors of the said University for the time being, or the major part of them, shall have power in their discretion to dismiss such professor or professors, and to elect another or others in his or their place, and generally to establish from time to time such rules and regu-

lations, as may, in their opinion, contribute to give stability, respectability, and consequence to the establishment, and thereby carry my intentions into effect." The first step of the town council was to ascertain the duties of the new professor. A late professor applied to a teacher of music resident in the city, and he appears to have taken the speculative work of Malcolm for his guide. Malcolm was also a resident in Edinburgh about the early part of the last century, and in 1721 published a thick octavo, under the title "A Treatise of Music; speculative, Practical, and Historical," which displayed a very considerable knowledge, on the part of the author, of the didactic, mathematical, and philosophical branches of musical study, but for all practical purposes it was comparatively useless; and the learned author had but little idea of music, as one of the fine arts and the sister of poetry and painting. After some time the act of foundation was perfected by the members of the town council, and it was declared that the commission of the Professor shall bind him "to give a course of public lectures, and regular attendance and application for instructing the students under him yearly, at the usual time and place during the sessions of the University; which course shall comprehend the different branches of instruction set forth in the letter from the Principal and Professors before referred to, viz., *the phenomena and philosophy of sound, in so far as connected with musical intonation; the laws of harmonics with their application to the theory of music; the explanation not only of the ordinary rules of thorough bass; but also a clear exposition of methodical composition in double, triple, and quadruple counterpoint; and the practical application of all the principles and doctrines appertaining to the science.* Further, joined with those discussions, the Professor shall exhibit the history of the science, with a critical analysis of the works of all the classical masters, ancient and modern, and such improvements as the progress of the science may from time to time suggest. The said commission shall also contain clauses binding the Professors thereby appointed to observe and obey such rules and regulations as are declared by the said will and codicil to be conditional of the endowment; and also all laws and regulations made, or to be made by the Lord Provost, magistrates, and council for the time being, in regard to the said office, and the fees and emoluments thereof, and touching the government and administration of the said University; provided

always that the laws and regulations last mentioned shall not be inconsistent with, or opposed to, the rules and regulations conditional of the endowment. Among the conditions to be complied with on the part of the patrons and tutors of the College, was that of an annual commemoration of the testator's birthday, which was to be celebrated as a kind of musical festival, and during the performance some one or other of the General's compositions was to be presented to the public.—The testator's words are as follow:—"And as I leave all my music books (particularly those of my own composition), to the Professor of Music in that College, it is my wish that in every year after his appointment, he will cause a concert of music to be performed on the 13th of February, being my birthday, in which shall be introduced one solo for the german flute, hautboi, or clarionet, also one march and one minuet, with accompaniments by a select band, in order to show the taste of music about the middle of the last century, when they were by me composed, and with a view also to keep my memory in remembrance; the expense attending the concert to be defrayed from the general fund left by me to the College, and not from the salary to be paid to the Professor of Music, from which there is to be no diminution." The property left by General Reid was between sixty and seventy thousand pounds. He failed to fix the annual salary of the Professor, but he directed that it should never be less than £300; from this there was no diminution, and it would seem that to it there is to be no augmentation. The tutors have announced that £300 is still to be the annual stipend, and in place of giving £200 for the expenses of the commemoration, they have decided on £150. They have also issued instructions declaratory of the duties of the new Professors. They have announced "That the Professor must strictly observe the condition in the Act of Foundation, which requires that a systematic course of Lectures on the Theory of Music shall be delivered annually; and that the trustees, without meaning to define permanently the extent and duration of the course, will require, in the first instance, that it consist of at least fifty lectures, extending over five months of the winter session of the University. "That, in the circumstances of the chair, the trustees, on due application by the Professor, and satisfactory explanations in regard to the nature and contents of the proposed course, will not be disinclined to the de-

livery of a regular course of popular Lectures on the Theory and practice of music, in an apartment unconnected with the university. That while it may prove a natural and important part of the duties of the Professor to give private instruction in the higher departments of musical science and art to professional persons, or such amateurs as may desire to study the subject profoundly under his guidance, it appears to the trustees inconsistent with his position in this University, that he should give private practical instructions on the footing of ordinary teachers of music. And that all candidates shall be informed of the sentiments of the trustees on this head." It is now in vain to enquire what were General Reid's ideas respecting the duties of his new creation—that of a tutor of music in the Edinburgh College. The corporation had its tutors of rhetoric and *belles lettres*, of moral philosophy and metaphysics, of natural philosophy, and political economy; but of poetry, painting, music, oratory, and the general range of the fine arts, it was without any guide. Had he apportioned his large property with certainty to some three or four professorships—a professor of the fine arts, of æsthetics, of poetry, of painting, of oratory, and of music—music then would have fared more sumptuously, and her cause have flourished more triumphantly. Maciver, as a lecturer on beauty, Wilson on poetry, Haydon on painting, would have effected more for music than any constellation of theatrical and concert musicians. The first musical tutor in the Edinburgh University was the late Mr. John Thomson, a son of the Rev. Dr. Thomson, of St. Georges Church. Endowed by nature with fine feeling, and sedulously instructed by Schneyder von Wartensee, he produced many excellent compositions, which unquestionably justified the electors in their choice. From too close an adherence to technicalities, and embarrassed by a want of experience on his own part, and a failure of appreciation on the part of others, the new Professor found he could not establish a class to hear his lectures, and had to rely solely on his salary for his subsistence. He abandoned the duties of the chair, resumed his teaching, and death intervened before music could be said to have any place in the Alma Mater of the Modern Athens. Many Professors applied for the vacancy—Messrs. Donaldson, Eager, Muller, and Graham, residents in Edinburgh; Dr. Wesley, of Leeds, and Sir Henry Bishop were among the number. Mr. Donaldson would have won, provided the decision at the end of the first polling had been abided by. The numbers stood thus:—Donaldson, 9; Bishop, 8; Wesley, 5; and Graham, 3. Graham and Wesley were then left out, and on the second division Bishop had 14 and Donaldson 9. The latter was supported by the lawyers and the former by the medicals and the divines. The choice thus fell on Sir Henry Bishop, a musician of European celebrity, and a composer in all styles of musical composition, varying from the highest class of the oratorio down to the simple ballad; a good performer on the piano-forte, an almost unrivalled orchestral writer, and equally distinguished as a conductor. The tutors of the college

forgot that their University was not a Conservatoire, not a London Royal Academy of Music, nor Drury-lane Theatre or the Hanover Square Rooms. Although not unacquainted with the styles of ancient music (for his recent delightful programmes of the Ancient Concerts testify this), although no stranger to the beauty of art and passionate expression (for his innumerable vocal compositions demonstrate this), Sir Henry Bishop was a child in college, without compass or rudder to direct him in his course; he delivered one lecture only; worried incessantly, and, seeing that Edinburgh was no place for his great genius and splendid acquirements, he retired in disgust, and wisely left the tutors to exercise their choice, if possible, in a manner more consonant to their peculiar notions. About twenty candidates then entered the field, among whom were Dr. Gauntlett, *beyond doubt the best lecturer on music in this country (!) thoroughly conversant with the literature and philosophy of the art (!!) an ORGANIST SECOND ONLY TO DR. WESLEY (!!!!!) and a practical musician*; Dr. Wesley, the organist of Leeds, and a composer, the first performer probably in the world on his instrument; Mr. Sterndale Bennett, a first-rate pianist, and a great composer; Mainzer, the teacher of singing for the million; Mr. French Flowers, a contrapuntist, whose name constantly figures as a correspondent in the musical organs; Mr. Donaldson, the barrister and ex-teacher of music. The voters are divided into four classes—tutors of divinity, law, medicine, and general literature. The three theological tutors are Dr. Lee (the principal), Dr. Robertson, and Dr. Brunton: those of the law are Messrs. Swinton, More, and Napier; the medical lecturers are Sir G. Ballingal, and Drs. Alison, Graham, Monro, Traill, Simpson, Henderson, Thomson, Christison, Syme, Miller, and Jameson. The other professors are Sir William Hamilton, a member of the bar, professor of logic and metaphysics, and one of the most accomplished scholars in Europe, Mr. Pillans, the Latin professor; Mr. Dunbar, the Greek; Rev. Mr. Holland (a Cambridge man), the mathematical. Mr. Henderson, the astronomical; Mr. Ferriet, the historian; Mr. Spalding, the *belles lettres* (both advocates); Mr. Wilson (Christopher North), the moral philosopher; and Mr. Low, the agriculturist. Some of these gentlemen are Episcopalians, others Presbyterians; the Free Church party have not yet attempted to disturb the position of affairs, and, indeed, they had better not, for to disturb the Episcopalians would be certain ruin to the corporation. The medical professors usually vote together, and being so numerous are generally able to carry their point. Mr. Donaldson had calculated on a strong support, and, in order to make a successful opposition to him, it has been considered necessary to have only one candidate in the field against him. The choice lay between Dr. Gauntlett and Mr. Bennett. The former came into the field with an immense body of testimonials from the clergy of England and from the most distinguished literary and musical men. He had also a very high certificate from Dr. Mendelssohn, bear-

ing directly upon the duties of the professorship. Mr. Bennett presented himself also with a testimonial from Mendelssohn, embodying that distinguished man's opinion of Mr. Bennett's overtures and concertos, of his pianoforte playing, and perfect mastery over the orchestra. Mainzer has had the support of the Free Church, and the testimonials of Meyerbeer and others. Mr. Muller has given some probationary lectures to which he invited the presence of the electors, some of whom attended, to judge themselves of his capabilities. He is also a very good pianoforte player, and a composer for this instrument. *Dr. Gauntlett has resigned, and the University has certainly lost the chance of electing the most competent person; (!!!) but between Mr. Donaldson and Mr. Bennett there ought to be but one opinion in favour of the acknowledged genius of the latter as a composer.* We wish him success, but he must not expect a bed of roses in Edinburgh. The minority will never let him rest. The lawyers are indignant that the medicals should absorb the funds bequeathed by General Reid for musical purposes. They (the advocates) contend that if the money is to be used for general purposes they ought to have a slice, and it is not improbable that the Court of Session may yet have to decide as to the appropriation of funds left for a Musical Professorship. The Medical party has fixed the salary at the *minimum*, and taken to themselves the surplus. One has it for his anatomical museum, another for his laboratory, and so forth. But, say the lawyers, "why should not the *belles lettres* have a portion?" The election is thus a trial of strength between parties, and the candidate is chosen who will best serve the purposes of each faction, and the interests of art are forgotten in this strife. All that we hope is, that the future professor will endeavour to raise the character of musical art, and will bear in mind the language so eloquently addressed by Dr. Gauntlett to the professors:—"The musician naturally entertains high and lofty ideas of his art, and he points with pride and affection to the mighty men of genius who have swelled the catalogue of his studies. For, whether in the epoch of the so-called 'dark ages,' or in that when the invention of printing and the dissemination of the Book of Revelation shed a light and a brilliancy over the world of literature, at which succeeding ages have gazed with astonishment and delight,—or whether in our own epoch, wherein the spirit of analysis and technicality has much narrowed the subjects of deep and patient inquiry—the musician finds his best and most loved companions to be the works of those who, if they have given a preference to the study of music, were, from their other varied accomplishments, well able to weigh and pronounce upon its merits."

[The above article, (continues the *Post*), has been in type for several days, but a pressure of matter caused the postponement of its publication, and we have now received the subjoined letters from Edinburgh correspondents, communicating Saturday's proceedings, by which it will be seen that the election is again adjourned for two months. It may be asked who will receive the salary in the

interregnum, and who will take the funds appropriated for the concert to be given in February, in commemoration of the testator's birth-day.]

The above article was delayed until permission should be received from Dr. Gauntlett to insert it—which permission is received, now that the few truths it contains can be of no benefit to Mr. Sterndale Bennett, the only candidate who presented any proper claims to be elected—since he was the only musician, strictly speaking, among the entire party. The following are the letters from the Edinburgh "correspondents"—(Qy.—correspondent—Dr. Gauntlett), to which the *Morning Post* alludes, and the sophistry and falsehood which distinguishes them, will give them due authority with all impartial persons. The new candidate, Mr. Pearson, is another amateur come into the field. We know something of this gentleman, and shall speak of him anon. It is really a most singular anomaly that in the arts and sciences, music alone may be taught (in a university too!) by a professor without any pretensions to a musical education.

(From a Correspondent.)

EDINBURGH, Saturday Evening.—The members of the Senate met this day, when the resignation of Dr. Gauntlett was communicated by the secretary. Mr. Donaldson's friends mustered very strongly, and it was apparent that the only candidate who could have any great number of votes besides him was Mr. Bennett, but the adherents of the latter were neither so numerous nor so hearty in his cause as heretofore. It was whispered that were his acquirements for the professorship so clear and undeniable they would not have needed a style of advocacy on the part of some portion of the musical publications, as degrading to the writers as it was offensive to the senate. The testimonials of a new candidate were then taken into consideration, and it was agreed that the election should be postponed until the 1st of June, to give time for inquiry into his talents and endowments. He is Henry Hugh Pearson, Esq., M.A., of Trinity College, Cambridge, and a doctor in the faculty of medicine. He is the son of the Dean of Salisbury, and very well known as an accomplished amateur. Some pleasing songs of his composition have been published, since which time he has been studying at Leipsic, resolved to be a musician.

(From another Correspondent.)

EDINBURGH, March 30.—The election is deferred until the 1st of June, to give time to examine the claims of a new candidate, a Mr. Pear-

son. This was a movement to defeat Donaldson. He was sure of success had it been decided to-day. He had a majority of one vote, at any rate, and it was believed he had three. Bennett has been deserted by his party. The motion for delay was moved by Christison, and seconded by Jameson. The very offensive way in which Bennett's claims have been urged by the musical journals in London (*Musical World* and *Examiner*) have wrought his ruin. Whilst Donaldson has had no party in the press, Bennett had the advocacy of those who spared no other candidate, and the coarse style of support gave rise to suspicions of his own worth, while all agreed that he ought not, in good taste, to have allowed his brother candidates to be vilified and to be ridden over roughshod. The Senate also felt their *amour propre* wounded by the very familiar Jack-and-Tom style they were talked of as "hailing him (Bennett) as a brother," and so forth. The contest excites immense interest.

But it requires more than a hundred *Posts*, edited by a hundred AMATEURS, to put down the musical authority of the "MUSICAL WORLD."

Q.

MADEMOISELLE FAVANTI.

HER MAJESTY'S THEATRE.—In the BRITANNIA of Saturday last we gave an account of the great impression Mdle. Favanti had produced at Friday's rehearsal of "La Cenerentola," in the presence of a number of distinguished amateurs and the leading musical critics. We stated that she not only received the plaudits of the company, but was honoured by those of the entire orchestra. Our report suggested "that a rehearsal was scarcely a fit criterion of an artist's powers," and we concluded by expressing the belief that the point of interest in the cast was concentrated in Mdle. Favanti, and that her brilliant talents would carry the opera through triumphantly. On Saturday night came the public ordeal. There was an enormous assemblage, and the excitement was great. We never witnessed such a gathering of professors—every one of note in London was present. The occasion was almost unprecedented. A young and beautiful Englishwoman, who in 1838 was a pupil of the Royal Academy of Music, who some two years afterwards sang twice in "Cinderella" at the Haymarket Theatre at some private theatricals, had returned from Italy with Neapolitan honours, as it was circulated, to take the lead here as *prima donna*. Whether the public received her as Mdle. Favanti or as Miss Edwards is of no consequence, although stress has been laid upon this assumption of a foreign name. If she has talent she will stand, and the *nom de guerre* is a mere matter of taste. Great was her reception. The first *encore* came at the duet with *Don Ramiro*, "Un soave non so che," in the first scene. The second *encore* was in the finale of the first act:—

"Sprezzo quie don che versa
Fortuna capricciosa."

At the end of this act Mdle. Favanti was called for. In the last act arrived the third *encore*, in the well known "Non piu mesta," after, however, having received thunders of applause in the "Nacqui all'affanno," to our minds Rossini's gem in this opera. Mdle. Favanti was then summoned before the curtain. Flowers, wreaths, and bouquets were

showered in profusion, and she retired "covered with glory." The intoxication of triumph had, however, its re-action, and we are informed by the journals that a long fainting fit followed her essay of the night. On Tuesday "Cenerentola" was repeated, not to such a house as the one of Saturday, but well filled. There was considerably less excitement of course—a second appearance is generally a little flat—but the *encores* and calls were precisely as before, and Saturday's flat was ratified. On Thursday night Mdle. Favanti again appeared, but only to sing the finale of the last act. She was encored, called before the curtain, and the success was unequivocal. To-night the opera, in an entire form, is repeated, and the result, we doubt not, will be as on the previous occasions. Such is the week's career of the new singer. What has journalism promulgated as to the great event? Those papers which appear on a Sunday were loud in their praises. The only reservation was in one organ, which alluded ambiguously to an "imperfect intonation." On Monday we had the recorded opinions of the broad sheets. Extraordinary eulogium was, with one exception, their staple commodity. The *Chronicle* was the most fulsome. It placed Mdle. Favanti above Catalani, Pasta, Malibran, Pauline Viardot, her sister, and Grisi! The *Times*, abandoning its ordinary *sang froid* in things musical, rated her as the first singer of the age. The critic of the *Herald* devoted more than a column to record her great qualities; but he had some qualifications. He spoke mysteriously about equality of tone, and he cautioned the lady against certain "glides" in the working of her organ. The *Post* was very cautious:—"We reserve until to-morrow evening our decided expression respecting the powers of this young lady." Well, Tuesday came, and we looked with intense interest, for reasons which we will presently explain, to Wednesday's criticisms. The *Chronicle* was dumb. It had attained sublimity on the first notice. The force of puff could no further go. The *Times* had about half-a-dozen lines—a frigid record of what occurred, and no criticism. The *Herald* asserted that her intonation was improved, and that her *tons de force* were more neatly executed. The *Post* was still hesitating—we had almost written *lache*—"willing to wound but afraid to strike." "Under the circumstances," stated the careful *Post*, "we can only offer our best wishes for the success of our young and interesting countrywoman, and nothing would give us greater pleasure than to find the audience confirmed in the good opinion which they have already so enthusiastically expressed. We would, however, suggest that Mdle. Favanti should desist from straining her voice, and avoid as much as possible those sudden transitions from the *contralto* to the *soprano* notes. This habit considerably detracts from the pleasing effects which her general style of singing would otherwise produce." Yesterday morning (Friday) we again referred to the leading organs. The *Chronicle* still dumb. The *Post*, in a notice of nearly half a column, consecrates three lines to announce that "she was received with the same cordiality of applause as on former occasions." The *Times* faintly observes that "she fully maintained the favourable opinion elicited by her former performances." The *Herald* comes round to the doubtful *Post*. "Another night or two got over," says the former, "and this young lady, having attained more confidence, will be judged of accordingly. The precise position she is entitled to take as a musician and as a vocalist will then be determined without hesitation or scruple." We have quoted sufficiently on this subject. It is time that a little truth should be told respecting this *début*. It is cruel to mislead Mdle. Favanti; it is unjust to deceive a director who has displayed such good faith with the subscribers, and whose management has been the most clever and spirited in modern times; and it is absurd to attempt to struggle against public opinion. Inde-

pendent criticism has noble attributes when truth, taste, and feeling guide the pen. An artist may be warned against perils and a manager averted of the hazard of pursuing a policy fraught with danger. Mdlle. Favanti, as she now sings, can never become a *prima donna* at her Majesty's Theatre. She possesses, it is true, what everybody agrees upon, a "wonderful organ;" and there are moments when this lovely voice is quite enchanting to the ear, but she cannot sing through an entire opera without the exhibition of radical defects. The first and most important is—she sings fearfully out of tune. Her voice is almost invariably pitched half a note too sharp. Her second fault is in her style. She knows not how to bring out the tones. She heaves the notes from the body and not from the chest—delicately alluded to by the *Herald* as "glides," and called by the *Post* "straining" and "sudden transition." The effect will be best understood, however, by explaining that, if a vocalist were trying to sing under the influence of an emetic, the peculiarity of tone distinguishing the notes would be particularly disagreeable. This is a dreadful defect, and it is a confirmed habit, for it was pointed out when Miss Edwards sang at the Ancient and Academy Concerts. Now, her Majesty's Theatre is not the locality for a vocal novice. The audiences there, indulgent for a fair countrywoman, generously willing to afford her every chance, will tolerate for the opening nights glaring deficiencies. The marvellous extent of the organ, its great capabilities for effect, will dazzle at the first; but the question then comes—will amateurs listen to an entire opera for the sake of two or three great vocal bursts? Our opinion is that they will not; and the honest expression of it is then due to the *débutante* and to our own readers. What a dream, after all, is this triumph of singers drilled for one part! How many instances have we not seen in this very *Cinderella* of glorious successes succeeded by the saddest reverses! We recollect a *Cinderella* (the vocalist is now living) who for nights and nights carried away the feelings of the town. Her "Non più mesta"—the "Nacqui all' affanno" is omitted in the English version—was sometimes called for three times. But, alas! when she appeared in a second part the illusion was destroyed, and she fell back into insignificance. We remember singers who took the town by storm in "Artaxerxes," but the "Soldier bird" was the climax of their career. Mdlle. Favanti has been cruelly used by the critics, who have wantonly raised her expectations, knowing full well that when she sings in another opera with Grisi and Persiani what must inevitably be her fate. Public writers should have the courage of their position. Why not have recorded her success, and then have told her what is uttered in the lobbies, in the private boxes, and amongst the subscribers and proprietors? The language of truth would then have been of immense service to her. Sensible of her defects, she would have essayed to remedy them. In *Cinderella* she reserves herself for three opportunities—the duet and the two finales. The whole of the concerted music she unceremoniously burkes. Now this is not the custom of great singers. *Il faut payer de sa personne* to be a celebrity. There must be equal excellence in the conception and carrying out of a leading part—it cannot stand out in shreds and patches. Passion and sentiment are expected as well as mere mechanical display. The walking through a character with a calm, self-possessed, and dignified demeanour will not suffice in these days. What is a beautiful face until it is lighted up at times with intelligence and feeling? The ear may be astonished at an ascent to D natural, and at a fall down to F below the line, but our *Aminas*, *Normas*, *Desdemonas*, *Semiramides*, or *Araces* or *Donna Annas*, or *Elviras*, require greater attributes than merely a "wonderful organ," and there is one part on which the accomplished amateur will be remorseless—that of singing in

tune. We have spoken frankly on this *début*, for too much deception has been already practised in the matter. It is impossible for the greatest admirers of Mdlle. Favanti to be more anxious for her success than we are, and we believe we best serve her interests by pointing out the shoals and breakers of her future career. A year or two more in Italy, and with that surprising voice, the defect of the ear, and vices of her style, might be remedied, but it is cruelty to expose her to the mortifications to which her assumption of the general round of parts will inevitably subject her.

PHILANTHROPHIC PENSION SOCIETY.

THIS is the name of an institution established in the year 1838 for the purpose of granting small pensions, in the shape of weekly allowances, to aged and infirm people, terminable only with life. Without making much pretence it has already been an instrument of usefulness, and the present recipients of its bounty, small though it be, have infinite cause to be thankful for the succour they periodically receive at its hands. Beyond the precincts of the locality (Spital-Square) in which it is established, we presume its name has scarcely been heard. It is one of those social combinations in the cause of charity for which London is so pre-eminently conspicuous. With small means, husbanded with economy, and applied by an inexpensive process, a fund of sufficient magnitude is maintained for urgent purposes; and there is no doubt that every year will add to its resources, so that its committee will be enabled to enlarge and extend its benefactions. At present the society holds a capital of about four hundred guineas, the produce of which is disposed of in the relief of ten poor men and women, varying in age from seventy to eighty years, and these individuals receive permanently five shillings a week each, besides gratuities at Christmas, or at any other time of special necessity. In aid of the funds of this benevolent institution a concert was given last night at Crosby Hall, and we rejoice to say that there was a sufficient public attendance to warrant the belief that the objects of the committee were fully realized. There was a good cause and so there was good music, with as little a mixture of the frivolous as could possibly be managed. The scheme was arranged by W. Sterndale Bennett, and the sources he drew from may readily be imagined. Weber, Spohr, Handel, Haydn, and Hummel, were the authors he dipped into; and our own Henry Smart, Macfarren, and Davison—honourable associates in such a list—were not forgotten. To gratify taste of another and a lower kind, Balfe and Bellini were introduced, but the quotations from them were few. There was a capital quintet orchestra under the leadership of Mr. Dando. Mr. Sterndale Bennett played Hummel's grand pianoforte rondo "Le retour a Londres," with his accustomed ability, and he was deservedly applauded. Miss Rainforth, Miss Dolby, Mrs. Rodwell, Mr. Harrison, and Mr. Machin, constituted the vocal force, which, as far as the ladies were concerned, was as strong as could possibly be desired. Henry Smart's charming duet, "Come let us be gone"; a duet of Spohr's from "Jessonda"; J. W. Davison's *Mendelssohnian* song, "Skies brightly glowing"; Macfarren's Trio, "Spread wide the sail"; and one or two others of a like excellence, were the most interesting vocal pieces in the programme, and capitally dealt with by the singers. The songs Harrison sung were from the eternal "Bohemian Girl," of which we have had pretty well enough. There was a cavatina by a Miss Rexford, sung by Miss Dolby, the burden of which was not disagreeable; and another ballad from the lips of the same vocalist—a sentimental trifle—by a Mr. G. E. Hay, was far from being despised. Mr. John Parry was by no means an unimportant item in the affections of the audience: he sang a couple of his

inimitable songs, multiplied by the usual process into four: the bare sight of him diffused, as it always does, good temper and the anticipation of enjoyment. The vocal pieces were admirably accompanied by Mr. J. W. Davison. — *Morning Herald*.

REVIEWS.

"England," *Waltzes*.—J. C. WEIPPERT.

"Queen of the Isles," *Waltzes*.—J. C. WEIPPERT.

"The Collegians," *Quadrilles*.—J. C. WEIPPERT. (John Weippert.)

IN music of this kind we only look for liveliness and marked rhythm. These Mr. Weippert has fully succeeded in producing, and in these he emulates the talent of his father and predecessor. We can recommend the above waltzes and quadrilles, as admirably suited to the purposes at which they aim. The airs are striking and by no means common, and the arrangements are easy and unpretending.

"Qual sara mai la Gioia"—as a duet—CARLO MINASI. (S. Nelson.)

One of the most pleasing and popular of the numberless melodies of Rossini, arranged as an easy piece for two performers on the piano, and nicely adapted for teaching.

"Remember me"—duet—T. M. MUDIE. (R. Mills.)

We can warmly commend this graceful bagatelle, as the unpretending effort of an accomplished musician. Mr. Mudie perfectly understands how to write effectively for voices, and his accompaniments are invariably well adapted for sustaining and enriching his melodies. This duet is in A major, 6—8 time—perfectly simple, but not the less captivating, in spite of its simplicity. It flows on, from the first bar to the last, in the most natural way, and never swerves from its path for the sake of obtrusive originality, or uncommon progressions. Nothing can be more quiet and intelligible than the manner in which it is harmonised—its neatness betraying the skillful artist, while its unattractiveness shows the man of taste. It is best suited for two female voices—such for example as those of Miss Marshall and Miss Dolby, who would lose nothing by introducing it in the course of their many private and public engagements.

Schubert's "Wanderer,"—arranged for the piano, by R. ANDREWS. (Andrews.)

A very excellent and useful arrangement of an unaccountably popular song—suitable to all classes of performers amateur or professional.

"The Mother's Lament." Ballad—
GEORGE MARSHALL. (C. Ollivier.)

Some pretty and affecting words by Mrs. Norton, set with a very commendable feeling for music of the expressive kind. There is much in the melody that is to be admired, and the general idea of the accompaniment is good. There is also a careful avoidance of common place progressions, and trite cadences. The fault we have to find is the uncertainty of key—the two frequent occurrence of full closes in F—full closes in D minor, and half closes in the dominant of the latter—so that on arriving at the end we are puzzled to decide whether we have been playing a song in D minor or in F major. The first symphony opens plainly enough in D minor, and the whole concludes distinctly enough in F major—but the general notion of the song is very indecisive in regard to key. Moreover the voice (after the opening symphony) begins in G minor—thence proceeds to B flat major, and comes to a close (in page 2) in D minor;—the next phrase is in F major, but the subsequent symphony is in D minor. All this indecision spoils the effect of some very pleasing melody and a perfect feeling for the meaning of the words—both of which merits we cheerfully award to Mr. Marshall. To conclude there is enough in this song to promise much better things—and, besides, it is dedicated to Miss Marshall, who would make music, without one fifth of its merit, very generally effective.

"Dearest, shall I behold thee," Serenade,—
G. I. O. ALLMAN. (Tregear & Lewis.)

We can tell Mr. Allman plainly that unless he writes a better accompaniment to his serenade, his "dearest" will not be very anxious to see him on its recommendation. The melody is really pretty, and especially in the second bar, we like the descent from the B to the E flat—but in the accompaniment, almost every conceivable harmonic and contrapuntic rule is violated without ceremony. Mr. Allman may be an amateur, and so excuse himself—but surely he should have submitted his composition to the inspection of some competent musician, ere exposing it to public censure. It is a painful task for us to be compelled thus severely to allude to a work sent us for review, but we owe our readers a sincere opinion on all such matters, and in spite of the unpleasant feeling which strict justice may inspire in the breast of one who is deservedly reprehended, we shall do our duty without flinching, on all occasions.

"Glide on, sweet stream."—THOS. CRESWICK. (Frederick Hehl.)

This is evidently the offspring of one

who thinks like a musician, and has the facility of expressing his thoughts eloquently and correctly. It has, however, the fault of redundant harmony, which is an inherent quality of all the imitators of Spohr, among whom we may, without offence, class Mr. Creswick. Almost every note is harmonised, until the ear becomes fairly cloyed. About one-sixth of the harmonies employed would have sufficed amply for the melody of this song, which is graceful enough, but in the cloud of notes which surround it, becomes obscure and unsingable. There is besides an occasional monotony, arising from the unnecessary and frequent repetition of a passage, in itself of little value, as for example—in the first symphony, a pedal passage on E is repeated *four times*, when *once* would more than have sufficed. These objections got rid of, we are glad to congratulate Mr. Creswick on the artist-like feeling which his song strongly evinces, and we conclude by reminding him of the memorable apostrophe of Horace, to the manner in which his mistress was wont to dress her hair—

SIMPLEX MUNDITIIS!

Artfully simple! The great poet and philosopher, on more than one occasion, stigmatizes redundancy and over-elaboration as a decided mistake. He was seldom wrong.

"At evening when my work is done," Glee for Four Voices.—W. GARDINER. (Frederick Hehl.)

A smooth and tranquil composition, evincing an easy flow of graceful melody and a natural aptness for pure harmony. We have carefully played through this glee, and cannot succeed in finding a single objectionable point; while on the other hand there are many charming points which prove the composer to be one of the true school. There is very little modulation, but what there is is admirably managed—in good relief—and, of course, effective in consequence. We congratulate Mr. Gardiner on this glee, which is worthy of a place by the side of the best compositions of its class now extant. It should be in the hands of every amateur and professional glee singer, since it cannot possibly fail of pleasing if carefully interpreted.

"The Old Fir Tree."—W. H. MONTGOMERY. (Jefferys & Co.)

The sentiment which the words convey is excellent, and there is a character about the music which places it above the ordinary ballads of the day. The melody is striking and unhacknied, and the accompaniment very neat and appropriate.

"Non so con dolce moto," words by METASTASIO. (Jefferys & Co.)

The name of the author of this *canzonetta* need not have been concealed. It is a remarkably pretty and inoffensive trifle, and would please very generally as a drawing-room song.

"Bright Scenes of earlier Days."—J. R. LING. (Prowse.)

"I love that sweet-toned voice."—J. R. LING. (Allcroft.)

"Farewell to thee."—J. R. LING. Ransford.

"Oh forget not the time."—J. R. LING. (Monro & May.)

Mr. Ling has a happy vein of melody, and can make use of it in an artist-like manner. None of these ballads are strikingly original, but all of them are pleasing and correct—all of them vocal and easy—no small merits now-a-days. We prefer the last, which is really a charming ballad.

Provincial.

THE MANCHESTER CHORAL SOCIETY.

This well-conducted society gave a public concert on Thursday evening last; the scheme consisted of Haydn's mass, No. 5, a cantata by Neukomm, entitled "Christ's Second Advent,"—and Handel's Anthem, "My heart is inditing," which was composed for the coronation of George II. in 1727, and has just been issued by the "Handel Society." The Manchester Choral Society stands in the same relation to choral music, as the Concert Hall Society to instrumental; it has for years been the gathering point for the amateur and professional chorus-singers of this neighbourhood. Of the fifteen or sixteen masses which Haydn wrote, the first six are accounted the best; and the one now under consideration has peculiar beauties. The first two movements of the *Kyrie* are of a flowing and graceful character, and they were given with great effect. The third movement is intricate, and perhaps hardly so fine: it was omitted. The first portion of the *Gloria*—"Gloria in excelsis," is a sublime choral burst of devotional fervour and ecstasy. Never was the adoring exclamation, "Glory to God in the highest, on earth peace, and to men good will!" clothed in more appropriate musical terms. The chorus was admirably performed. The second portion of the *Gloria*, "Qui tollis," is a solo and chorus,—the former being given with great taste by Mr. Barlow. Miss Hardman sang the "Quoniam tu solus" very beautifully; and the concluding portion of the *Gloria*, "Cum Sancto Spiritu," which is a magnificent fugue, was executed by the choir with excellent precision; perhaps it might have been taken a little quicker with advantage. The "Et incarnatus" (the second movement of the *Credo*) consists of two long solos, very beautiful, but hardly suited to the simple enunciation of the profound mystery—"And was incarnate by the Holy Ghost, born of the Virgin Mary;" in which, frequent iteration of the same words and the same musical thought seems out of place. The first solo was very well sung by Mr. Walton; the second was omitted, owing to the absence, from indisposition, of Mrs. Winterbottom,

o whom it was allotted. The "Sanctus" and "Benedictus" each sung as a quartet and chorus, were very well given; and Mr. James Isherwood gave the solo in the "Agnus Dei" with great taste. We wish some competent authority would settle the moot point as to whether masses and all other Latin compositions should be sung with an Italian, an English—or an Anglo-Latin pronunciation. Shall it be "Agnus Dei," or "Anyus Day-ee,"—"Dono nobis pacem" or "patchem." We would respectfully suggest, that the Latin or Italian vowel sounds be retained, along with the English consonant sounds: thus it will be "Agnus" and "pacem." The second part opened with Neukomm's Cantata. It is somewhat oddly called a "hymn, with accompaniment obligato for organ and chorus." The hymn consists of five verses, of very commonplace and somewhat ranting poetry. Neither the words nor the music are worthy of the "high argument" which the composer has proposed to deal with. The first three verses are fragmentary, and abrupt in musical treatment; the fourth is more developed; and the last has a pleasing subject, placid in character, but inappropriate to the trembling and supplicatory tone of the words. If set to words of less significance, it might please upon occasional performance; but certainly not with its present association. The organ obligato is written in the modern German style of compositions for that instrument; and Mr. Wilkinson ably performed his arduous task. Handel was by no means happy in his selection of words for his coronation anthem, "My heart is inditing." The laudatory mention of "the king," "the queen," and the "king's daughters," might be very gratifying and complimentary to the newly crowned monarch; but the application of these terms of the Psalmist to George the Second borders upon the irreverend. Independently of this, the words do not appear suggestive of any definite musical ideas; witness—quartet and chorus, "Kings' daughters were among thy honourable women;" chorus, "Kings shall be thy nursing fathers, and queens thy nursing mothers," which concludes the anthem. The piece was admirably performed. The room was full, but not crowded.—*Manchester Guardian.*

MANCHESTER.

(From a Correspondent.)

MR. WILSON'S MUSICAL ENTERTAINMENT.

On Saturday evening, Mr. Wilson gave his entertainment, entitled "Mary Queen of Scots," in the Wellington Rooms, Peter Street. The plan of it is the same as that of Mr. Templeton's; but the songs were entirely different, most of those sung by Mr. Wilson having been written lately with a view to illustrate certain incidents in the history of the Scottish Queen. In his introductory observations, Mr. Wilson adverted to the difficulty there was in finding songs relating to the life and trials of Mary, as compared with those composed upon Prince Charles, whose adventures were of a comparatively modern date. That poems were written and sung in praise of the unfortunate queen there was no doubt; and a work called *The Complaynt of Scotland*, published in 1549, contained a number of songs composed about that time. All of the melodies Mr. Wilson sung were very old, and some of them appeared in the work referred to. After alluding to the birth of Mary, and the death of her father, (King James V., Mr. Wilson sang to a simple and affecting air, "The death-bed lament of King James." "Come, gude folks, lets a' be happy," was a jovial strain, supposed to represent the feelings of the people when the tidings of the queen's marriage with the Dauphin reached the "sober town of Edinburgh." On the death of her husband, Mary resolved to leave France; and, in a few verses written in the French language, she gave utterance to her feelings on that melancholy occasion. The song, "Mary's farewell to France,"

which was set to a plaintive air, and sung in a very pleasing manner by Mr. Wilson, was a translation of the Scottish queen's version. "Scotland's welcome to Mary," sung to the well known air, "Carle, noo the queen's come," was much applauded; and the humorous song, "Gar a' your ram-horn trumpets tout," composed on John Knox's pamphlet, "The first blast of the trumpet against the monstrous regiment of women," in which he denounced the gaudy style of their dress, the nature of their pastimes, &c.—was sung with great effect, and called forth much applause. Queen Mary having set out on a royal progress through Scotland, she arrived at Aberdeen; and the song called "The veteran's welcome," described a scene connected with her visit to that place. An aged soldier who had fought by her grandsire's side is strongly urged by his grandson to go and see the "sweet angel, a' beamin' wi' light;" he at last complies with the entreaty, goes to see the queen, pronounces a blessing upon her, and dies in her presence. The music is admirably adapted to the words of this affecting song, which is in the form of a dialogue; and the expression and pathos with which it was executed by Mr. Wilson received the hearty approbation of the audience. The next song, "The last lay of Chatelard," set to an old French air, was a universal favourite; and "The queen's Maries," sung to a very old Scottish air, which has become popular from its beauty, closed the first part. On his re-appearance, Mr. Wilson announced that he had been requested to sing the old Scottish ballad, "The barrin' of the door," which he did in his own peculiarly expressive manner; and of course it received a hearty round of applause. After noticing the queen's marriage with Darnley, and the assassination of Rizzio, Mr. Wilson proceeded to make some observations upon the commonly received opinion, that the queen's secretary composed and improved a vast number of the Scottish airs. But it was well known that Thomson, Oswald, and a number of other writers, about a century ago, composed melodies, and attached Rizzio's name to them, for the purpose of procuring for them a celebrity which otherwise they might not have enjoyed; and to this circumstance might be attributed the opinion that Rizzio composed so much of Scottish music. The second part commenced with the song, "Up, Scotland, up, and wake the morn," celebrating the birth of King James VI., which was sung in a spirit-stirring manner to a popular Scotch air. "Mary's lament in Lochleven" was sung with much feeling. After relating Queen Mary's escape from confinement, Mr. Wilson sang "Argyle's address to the Queen's Army," to a well known and favourite Scottish tune, "The quick steps of the Campbells of Argyle." The next incident in the life of the unfortunate queen was her consignment to captivity by Queen Elizabeth; and a song, "Tammie and Nannie," was here given by Mr. Wilson, in which a conversation takes place between an enthusiastic "gudeman" and his wife, about an attempt to rescue the Scottish queen from prison, and she at length gives him her consent to draw his sword in the cause. The evening's entertainment closed appropriately with a "Dirge for Mary Stuart," which was sung in an affecting manner to an old air which appeared in the *Complaynt of Scotland*, before referred to.

MISCELLANEOUS.

EXETER HALL. — The *Messiah*, with Duprez as an additional attraction, drew an immense audience on Tuesday night. The oratorio never went better. The choruses were magnificent—and the band exerted itself admirably — Duprez sang

well, but the scene and the style of music being new to him, he did not develop all his great power. He was energetic throughout, but in the magnificent song, especially, "Thou shalt dash them," he was infinitely inferior to our own Braham, the unrivalled interpreter of the music of Handel — moreover, frequently he sang flat, much to the disparagement of the music. However the next performance (to night) will doubtless be more what is expected of such a singer as Duprez—and we shall therefore refrain at present, from further expressions of disappointment. Miss Rainforth was in excellent voice, and sang the music allotted to her with exquisite taste, and was rewarded by long and reiterated plaudits. Miss Dolby's lovely voice was never heard to more advantage, and her pure and finished style manifested itself more successfully, if possible than ever. In "He shall feed his flock," she received an enthusiastic encore—a compliment which her interpretation of "Oh thou that tellest," (an arduous effort for a *Contralto*)—"How beautiful are the feet" (transposed to C minor) and "He was despised"—all equally merited—Miss Eliza Birch never sang better. Her "Thou didst not leave" "was rapturously encored. She is rapidly improving. The other vocalist was Mr. Leffler, who, though hardly recovered from his hoarseness, infused much spirit into his music. Every place is taken for to-night, and the oratorio will be repeated on Tuesday, with the same vocalists.

THE MELOPHONIC SOCIETY.—We feel an interest in this society, because it forwards rising talent. We know many vocalists who are indebted for their success to the aid offered them by this society. The public have given encouragement to the "Melophonic," one of the best proofs that it is deserving consideration. Beethoven's "Mount of Olives," and a selection from Haydn's "Creation" were performed last Tuesday evening, at the Hannover Square Rooms, before a large and respectable audience, who went away well pleased with what they had heard. The principal singers were Miss Rainforth, the Misses Williams, Miss Clayton, Miss Galbraith, Messrs. Redfearn and Machin. The performances gave entire satisfaction, and added another proof to the many already evinced, of the rapid progress of this admirable society.

MR. FLOWERS opened the large organ bound for Calcutta, in the New Road, last Tuesday evening. He performed S. Bach's fugue in D minor, from "The art of fugue," two or three pieces from Mozart, Haydn, Cherubini, and Hummel, and some extempore performances. Towards the end

of the evening Mr. Flowers sang a German song, accompanying himself on the organ, which, together with his performances, were much applauded by the audience. (From a Correspondent.)

MELONISTS.—Parish Alvares and Buddeus have been invited to dine with the Melodists' Club, on the 25th inst., and it is more than probable that Ernst, the celebrated violinist, will also be present.

MR. JOHN PARRY made his bow at the Haymarket Theatre, on Saturday evening, after "setting the boxes, pit, and gallery in a roar" for six weeks, with his mirth-moving scenes, which were nightly encored.

WILSON, THE VOCALIST, during the last ten weeks has travelled upwards of five thousand two hundred miles, and given sixty-five entertainments in London, Edinburgh, Glasgow, Bath, Bristol, Oxford, Cambridge, and other places.

THE NEXT GRAND RHINE musical festival is to take place this year at Cologne. The rehearsals in the neighbouring cities have commenced. Handel's *Jephtha*, Beethoven's mass in D, and Mozart's symphony in E flat, will be performed on the occasion.

A NEW OPERA, by Costa, founded upon Schiller's *Don Carlos*, will be brought out at her Majesty's Theatre after Easter.

TAMBURINI is engaged for the ensuing season at the Italian Opera at Paris.

MR. OSBORNE'S CONCERT IN PARIS.—This composer and pianist had a crowded attendance at his concert on the 26th.

HERR BUDDEUS has been appointed pianist to the present Duke of Saxe-Gotha, having filled that situation for some time under the late duke.

CHORAL HARMONISTS.—This society gave an excellent performance on Monday night, of which the principal features were Beethoven's mass in D, and Mendelssohn's overture to "The Isles of Fingal." Miss Dolby gave two of the same composer's six songs, op. 57 (dedicated to herself), with admirable taste, and this was the best vocal feature. Mr. Dando led—Mr. Lucas conducted—and Mr. G. Cooper presided at the organ. Messrs. J. Bennett and A. Novello were among the vocalists.

ACADEMIE ROYALE.—*The Lazzarone*; or, *Le Bien Vient en Dormant* (opera buffa by M. Halévy), in two acts, has been produced here and with complete success. It was performed by Madame Stoltz, Madame Dorus, and M. M. Barroillet and Levasseur. Two trios have been especially applauded, but they are not the only remarkable features of the work.

KOENIG IN DUBLIN.—The first of Koenig's concerts, took place last week at the Rotunda, and, went off with *éclat*. His performances were *encored*. Koenig meditates the *Polka* by Jullien.

MENDELSSOHN, who has been engaged to conduct six of the Philharmonic Concerts, will bring with him several MS compositions by Beethoven, which have never been heard in this country.

AUBER'S NEW OPERA "LA SIRENE."—(Extract from a letter from Paris.)

"DEAR— I have much pleasure in announcing to you the entire success of our friend Auber's *La Sirene*. I never witnessed more enthusiasm and more complete unanimity of approval. The papers are of one opinion as to its being the most successful opera which has lately enriched the French repertoire. The overture is delicious, and is likely to rival that to *Fra Diavolo* in popularity—and a waltz is so piquant and catching that it is in every body's head;—you will find full particulars in *La France Musicale*, which I shall send you."

BRAHAM'S CONCERT.—The third and concluding concert given by this distinguished vocalist, took place on Tuesday last, in the City Hall. Its chief novelty, as distinguishing it from those which preceded it, was the introduction of several Scottish ballads, which he executed with a degree of taste and expression that betrayed his intimate familiarity with the character of our national melodies. The wonderful qualities of his voice were beautifully developed in the "Blue Bonnets over the Border," "John Anderson," "Is there for honest poverty," and "Scots wha hae," which were given with a brilliancy and animation that in each case called forth a rapturous encore. He was not less successful in the "Death of Abercromby," and "Black-Eyed Susan." The powers of the veteran were indeed fairly put to the test by the enthusiasm of the audience, who insisted upon encoring almost every song. He was assisted, as on former occasions, by his sons, who acquitted themselves most creditably, and seem to be deservedly rising in popularity. (*Glasgow Herald*.)

ROYAL SOCIETY OF MUSICIANS.—Mr. Parish Alvares has kindly consented to play a fantasia on the harp, at the festival of this institution, on the 19th inst., and Camillo Sivori will perform a solo on the violin. Miss Rainforth, Miss M. B. Hawes, and a host of eminent vocalists have kindly promised their valuable services on the occasion.

CAMILLO SIVORI is not yet engaged to play at the second Philharmonic Concert, on the 15th of April, which will be conducted by Sir H. R. Bishop.

ERNST.—This distinguished artist arrived in London on Monday. The single

opportunity of hearing him which was afforded the public last season, raised him at once to the very highest rank among existing violinists. His continental reputation has long pronounced him the true successor of Paganini, many of whose admirable qualifications he possesses in a degree of no less excellence than that wonderful performer. The directors of the forthcoming Manchester Festival have wisely (following, we believe, the advice of Sir Henry Bishop, the conductor) engaged him for both nights—and he is, we understand, also secured for the approaching *fête* at Oxford. Ernst will probably perform at the second Philharmonic concert (in spite of the carefully circulated report of his serious indisposition—eh! Signor—) on the 15th inst.—when the *Pastorale* and *Jupiter* symphonies—the overtures to *Euryanthe* and *Olympia* (Spontini)—and the concerto in G minor of Moscheles (performed by the composer) will be given—a magnificent concert. We may also mention that Ernst is announced to lead the posthumous quartet in C sharp minor of Beethoven (never before heard by an English public), at the first evening chamber concert of Messrs. Macfarren and Davison, on Friday, April 26th, at the concert-room of the Princess's Theatre—an immense attraction. To conclude, we hope for many opportunities during the season of verifying our first impression of Ernst, viz.—that he is the most accomplished violinist since the days of Paganini.

Notices to Correspondents.

MR. LOVER.—We owe this talented gentleman a thousand apologies. His highly amusing and successful entertainment shall be fully noticed in our next.

ADVERTISEMENTS.

"Oh give me the Land,"

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Mr. Lober's Irish Evenings.

Princess's Concert Room, Castle-street, Oxford-street.

MR. LOVER will continue, on Wednesday, April 11, his ILLUSTRATIONS of the NATIONAL CHARACTERISTICS and MELODY of his country, comprising notices of its early musical history, sketches of popular character, legendary fragment, song, and story—not only those which have acquired established popularity, but NEW SONGS, adapted to the beautiful national airs of Ireland, hitherto unknown in England, accompanied by such anecdotes as will exhibit their origin and effect. Doors open at Half-past Seven. To commence at Eight precisely. Admission, 2s.; Reserved Seats, 2s. 6d. Tickets to be had at the principal Music Shops.

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MR. TEMPLETON begs to announce that, being desirous to devote the proceeds of the first representation of his new entertainment, entitled *THE LAYS OF THE LAST GREAT SCOTTISH MINSTREL* (Sir Walter Scott), towards the fund for completing the Scott Monument, he is unavoidably compelled to POSTPONE its production (in consequence of provincial and other engagements), till Friday, April 26, when it will take place, under the immediate patronage of His Royal Highness Prince Albert, and the members of the London Scott Committee.

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Mr. Machin

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The Mother's Lament,

BALLAD,
The Words by

THE HONOURABLE MRS. NORTON.

Composed for and, and sung by

MISS MARIAN MARSHALL,

To whom it is inscribed by her Brother,
GEORGE MARSHALL.

London: Published by CHARLES OLLIVIER, 41 and 42, New Bond Street.

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Mr. Nicholson, the greatest flautist the world ever saw, produced all his wondrous effects without the aid of charlatanism, either as a matter of manufacture or of finger-mechanism. His motto was—THE SIMPLER THE MEANS, THE GREATER THE EFFECT; and in illustration of this, he rejected all adventitious aids of imaginary benefit or abstract significance. He laughed at the notion of improving his flute (a manifest absurdity—to improve perfection being impossible), and continued, up to the last hours of his sojourn on this earth, to explain its FAULTLESS MECHANISM, its exquisite TONAL QUALITIES, and its MARVELLOUS EXECUTIVE FACILITY ("Simplex munditiis," as the great Horace would have exclaimed had he been lucky enough to hear Nicholson play on the NICHOLSON FLUTE)—he listened of course to the arguments of the would-be-improvers, and with the urbanity for which he was famous, would turn round to them and smile—take a NICHOLSON FLUTE in his hand—play, in his own unequalled style, a simple melody—and without further trouble convert them to his opinion. The great flute phenomenon of the present day is undoubtedly

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I. A. WOOD.

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Enlargement of the Musical Examiner.

The Proprietors of the MUSICAL EXAMINER have determined to enlarge the size of their periodical, and commence this week accordingly. Their reason is—that owing to their confined space, they have been obliged to refuse two out of three of every advertisement offered them; and advertisers, finding that, from its great circulation and its wide professional influence the MUSICAL EXAMINER is an admirable medium for their announcements, are so constant in their applications to our office, that in the hope of satisfying all parties, the Proprietors have at length consented to add four pages to the work, which will thus give scope for the insertion of advertisements, and the addition of other interesting matter. We beg to call the attention of concert-givers, professional teachers, lecturers, music-publishers, and all advertisers, to this fact. The MUSICAL EXAMINER may henceforth be sent, stamped, to any part of the British dominions, France, and Belgium, free of expense.

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Front Seats 2s. 6d.; Back Seats, 2s. Books of the Words, 6d.
Tickets and Programmes to be had at the Music Shop, and at the Hall.

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